

Spring 1986

WVRHC Newsletter, Spring 1986

West Virginia & Regional History Center

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West Virginia and Regional History Collection

NEWSLETTER

Vol. 2 No. 1

West Virginia University Library

Spring 1986



Interior of Aaron Armentrout's cabin. Randolph County, July 1854.



Exterior of a Canaan Valley cabin, June 1851.

"Porte Crayon" Papers Afford Close Look at Civil War and Early West Virginia

The writings of David Hunter Strother (1816-1888) were well-known to mid-19th century American readers. Indeed, his pseudonym, "Porte Crayon", was a household word. As one of the nation's leading artist reporters, Porte Crayon's colorful and witty contributions to *Harpers Magazine* kept a generation of Americans informed and amused, while contributing immensely to *Harpers'* success.

Porte specialized in wonderfully illustrated travelogues describing the scenic vistas and quaint locales of rural America. His style was at once genteel and unassuming, informative yet entertaining, and his pen transported eager readers across the country—fishing in the Virginia Alleghenies, chatting with New England whalers, sipping moonshine with Tennessee bootleggers. His popularity made David Hunter Strother one of the highest paid writers in antebellum America.

To America's dismay, Porte Crayon's arcadian world gradually collapsed as the nation was gripped by civil war. The conflict set Strother's diverse talents in a new direction. Nationwide travels had invested him with a sense of national pride that transcended his Southern roots, and thus he joined the Union army, yet he simultaneously resolved to provide posterity with an even handed record of the war that would offer fair analysis to both sides. The job was to consume the gist of his literary effort for nearly a decade.

Born in Martinsburg, Berkeley County, Virginia, in

1816, Strother was the son of a circuit court clerk with a history of military service and a penchant for politics. All intentions were that young David should follow in his father's footsteps, yet success more readily rewarded his artistic endeavors. After several attempts were made to gain his admittance to West Point, young Strother eventually wound up in New York studying painting under Samuel F. B. Morse who was then president of the National Academy of Design. Following a brief tour of portrait painting in the Ohio Valley, Strother completed his art studies under notable masters in Europe during the early 1840s.

Achieving considerable success as a book illustrator upon his return from abroad, in 1853 Strother was commissioned by Harper Brothers in New York to write an account of a sporting expedition through the Canaan Valley. Entitled "The Virginia Canaan" and published in *Harpers New Monthly Magazine* in December, Strother's witty vignette proved to be immensely popular. A series of similar travelogues were commissioned and "Porte Crayon" quickly became one of America's favorite writers.

As the Civil War approached, Strother served as a special correspondent for *Harpers Weekly*, covering the trial of John Brown at Harpers Ferry. Despite Unionist sympathies, his reporting of the affair reveals no trace of sympathy for Brown or for the cause of abolition. When war finally broke out, he pledged neutrality, retreating to Berkeley Springs where his family owned a fashionable hotel and spa. However, finding no refuge from partisan hostility or military recruiting parties he offered his services as a cartographer to the Union Army in July, 1861.

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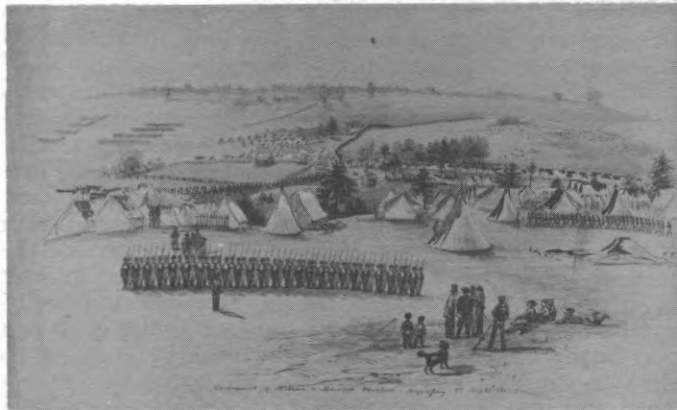
continued

"Porte Crayon" Papers

Awarded the rank of captain, within months Strother found himself embroiled in the Valley of Virginia campaign, serving successively as a topographical expert under generals Nathaniel Banks and John Pope. Badly outmaneuvered by Confederate forces under Stonewall Jackson and Gen. Joseph Johnston, the campaign proved to be a dismal failure for the Union. Strother witnessed greater success serving with McClellan during the fall of 1862, when Union forces successfully turned back Lee's army with a key victory at Antietam, Maryland, in September.

Captain Strother passed the winter of 1862-63 with Gen. Banks in Louisiana, returning to Washington, D.C. in the spring. Promoted to the rank of colonel, he sat unassigned through the Battle of Gettysburg. Given his choice of assignments, he requested to join Gen. Benjamin F. Kelley's command in the newly created state of West Virginia. Rising to the position of Chief of Cavalry, Strother remained with Gen. Kelley until Kelley was replaced by Gen. Franz Sigel as the Second Valley of Virginia Campaign began in the spring of 1864. An embarrassing Union defeat at New Market led to Sigel's replacement by Gen. David Hunter in May. Hunter promoted Strother to the position of chief of staff and together Gen. Hunter and Col. Strother directed the first sustained Union success in Virginia, culminating in the capture of the Confederate stronghold of Staunton in June.

As the Valley Campaign came to a close in the fall, Strother requested a leave of absence from the army and eventually submitted his resignation. Unable to return to Berkeley Springs due to rampant Confederate guerrilla activities, he passed the remainder of the war in Baltimore



"Encampment of Alabama & Mississippi Volunteers, Harpers Ferry, Va., May 27th, 1861."



"Betsy, April 11th, 1856"



"Jim Pierce, Dismal Swamp, 1856"

planning the return of Porte Crayon. Organizing his meticulous journals, he proposed a series of war recollections to the editors of *Harpers* in the spring of 1865. His plan was enthusiastically endorsed.

Porte Crayon's return was delayed by Strother's acceptance of the position of Adjutant General of the Restored Government of Virginia in 1865, yet after only a few months Strother resigned this post to return to Berkeley Springs and resume his literary career in earnest.

Readers eagerly greeted the reappearance of Porte Crayon in the pages of *Harpers* in June 1866, though they detected a marked change in his character. The light and anecdotal reportage they had enjoyed so much had given way to detailed historical narrative aimed at clarifying issues and communicating not only the triumph but also the despair, confusion, and loneliness of war. To Strother the south represented an anachronistic pocket of medieval feudalism, "a stumbling block in the path of the 19th century," as Porte Crayon put it. The Civil War then was an inevitable collision of the past and present, and not a struggle between good and evil, heroes and villains. He noted the organized strength of the Northern masses and he acknowledged the brilliance and courage of the Southern leaders. He described the heat of battle in detail as well as the boredom of winter quarters, the whole illustrated with sketches made on the scene. He was also among the first to relate tales of family discord, a phenomenon that he as a Virginia yankee knew only too well.

Eleven installments of Porte Crayon's "Personal Recollections of the War" were published between June 1866 and April 1868, chronicling the progress of the war from its beginnings through the Battle of Antietam. Although twenty-four had been planned, by 1868 *Harpers'* readers had grown weary of the subject. Yet, by this time Porte Crayon had duly broadcast his views across America. *Harpers Magazine* was the staple of the American reader, and as *Harpers'* most popular writer, Porte Crayon's influence upon national post-war sentiment was significant. His blameless, fatalistic explanations helped to diffuse the extreme bitterness that the war had engendered.

Though 1868 marked the end of the "Personal Recollections", American readers had not heard the last of David Hunter Strother. For brief periods he attended to the family hotel, edited a Charleston newspaper and gave assorted lectures (he delivered a commencement address at West Virginia University in 1870), yet during the 1870s he once again became a regular contributor to *Harpers* and several other publications. His most notable effort of the period, an eleven installment travelogue entitled "The Mountains",

continued

"Porte Crayon" Papers

is considered the first local color literature about West Virginia. Virtually introducing the new state to America, Strother conducted his followers on a tour through the state's eastern mountains and South Branch Valley. Finding both the region and its inhabitants to be equally rugged and unspoiled, Strother depicted the domain of the mountaineer as a welcome outpost of nobility and tradition within an increasingly jaded world.

A final episode in Strother's varied career ensued when he accepted an appointment by President Hayes as consul general to Mexico in 1879. His objectivity and cosmopolitan spirit made him ideal for the job. Replaced by President Cleveland in 1885, Strother passed his final years peacefully in Berkeley Springs. He died of pneumonia on 8 March 1888.

The Strother Collection

The David Hunter Strother papers are on deposit at the Regional History Collection where they are available for research. The papers considerably enhance the Collection's strong Civil War era holdings. Embracing correspondence, legal records, photographs and a variety of memorabilia, the heart and soul of the collection rests in some 590 drawings and 44 journal volumes which together document virtually all phases of Strother's multifaceted career.

An artist, writer and man of keen observation, Strother's work is remarkably insightful. Not surprisingly, his Civil War writings have received considerable attention

continued on page 5

A Passage from Strother's JOURNAL, 17-18 August 1861. . .

On the next morning the news of an approaching battle near Martinsburg seemed to be confirmed so I mounted my horse & rode to that place arriving about the middle of the afternoon. As I approached the place I met two or three country people coming out who told me that the Federal Army was within two miles of town coming up the Williamsport road & that the Southern Army had just passed through town on its way to meet them. I expected every moment to hear the opening cannon but everything was



"The Remains of the Railway Bridge at Martinsburg, Va., June 18th 1861." The seated figure sketching in the foreground is presumably Strother.

quiet as the grave. As I entered the main street I perceived that it was deserted its whole length & the houses closed. In a few moments I saw a body of Stewarts Cavalry wheel into the main street from the direction of Winchester and move out the opposite end toward Williamsport. I stopped at my uncle

Philip Pendleton's and was informed that the Federal Army had actually advanced as far as Falling Water 8 miles from Martinsburg, that the Confederate Army was between Bunkers Hill and Winchester & that Stewarts Cavalry alone (300) had appeared in town. With hope and impatience we waited until night to see the Federal Army come in — We were doomed to disappointment.

The next morning 18th I went up town and found the people in great excitement with varying reports from the front. Countrymen who had seen, represented the Federal host as most magnificently imposing in numbers and equipment. Some represented that they were sweeping crops and horses before them sparing neither men women nor children, like the hosts of Atilla — Others gave more reasonable accounts reporting that they behaved with great civility & paid for what they took.

The day wore on yet no tidings of their advance and the union people of the place were hungry with impatience. Toward midday we received the astounding and mortifying intelligence that the Federal Army was falling back — Later it was confirmed & at length the Rebel Cavalry under Col. Stewart returned to town repeating that they had driven the invader across the Potomac — Bewildered & humiliated I returned to my uncles house. As we stood on the side walk in front of the house Stewart with his troops passed & seeing the group who were all known for loyal people someone ordered three cheers for Jeff Davis — They were given & having paraded to the end of the street they countermarched & gave in three more in returning. This was a bitter pill to swallow for us whose hopes had been so high in the morning. But with undying faith in the speedy reassertion of Federal Supremacy over our land we played backgammon cheerfully for the rest of the evening.

Robert F. Munn, 1923-1986



Robert F. Munn, c 1966. Photo by David L. Smith.

For thirty years Robert F. Munn was head of the University Library, and during that tenure he nurtured the Regional History Collection. When he took charge in 1951, Munn found a small collection of historical documents which Charles Ambler and his colleagues in the Department of History had gathered during the 1930s and deposited in the Library. Although these materials had received little attention during the exigencies of World War II, in the ensuing years Munn hired professional staff, obtained valuable collections, and found adequate quarters, first in the main library and then in the remodeled law building. Over the years, as generous donations of manuscripts were made and scholars made good use of them, the size and reputation of the West Virginia Collection grew, with Dean Munn acting as the catalyst, providing leadership, commitment, and vision.

He built not only the Regional History Collection but also the Appalachian coal and book collections. He did so both as a matter of intellectual conviction and out of affection for the Mountain State. As far as I know his family had no connection with the coal industry nor roots in West Virginia, but he loved its green hills and liked the grit of its people. He wanted West Virginia University to focus its library collections on coal and central Appalachia, because these were vital interests. Moreover, the University's land grant status, which stressed service to the people, made such an emphasis a logical choice, particularly since no other library or state agency was able to do so.

In the 1950s and 1960s, many faculty saw this priority as being too parochial for a research university. Before Appalachian chic and high oil prices put the region in the national spotlight, "coal" in the "ivory tower", so to speak, was not a popular idea. Faculty complained about the library's neglect of topics which they considered more appropriate. Yet Munn felt that scarce resources required priorities—that the library no more than the University

itself could "be all things to all people", to use a phrase he liked. To him a lack of priorities, meant a want of planning, the inevitable result being a library with no distinction in any subject area.

Thirty years of consistent acquisition have paid off, the result being the best collection of primary source material on West Virginia in particular and central Appalachia in general. Sufficient resources were found to establish a speciality in East Africa, an area where the University had several ongoing programs supported by extramural funding from agencies like the Rockefeller Foundation. Furthermore, in keeping with the broad research and teaching functions of the University, Munn maintained strong collections in the humanities. He knew the classics and saw to it that the library had copies (whether or not they circulated on a regular basis), and for American history and literature, the library's holdings are remarkably complete. All this was done with an acquisitions budget that never approached a level which would be considered average for a comparable university.

How did he accomplish so much? Eight in the morning to six at night during the week and half-day on Saturday was Munn's normal work week, vacations were unnecessary, and holidays (except for Christmas and Easter) workdays. He quoted, with relish, Perley Isaac Reed (after whom the School of Journalism was named) as saying "if you can't do it in forty hours, try fifty, and if that don't work try sixty or seventy." "It" being any task for which time and funds were insufficient. He was a stern taskmaster who wanted others to follow the spirit if not the letter of his example, and as a result he usually got something extra, above and beyond the call of duty, from everyone. In part he achieved great things because those who worked with him respected him and honored his expectations.

Yet, what mattered most, was a belief that West Virginia University must do the best with the resources available, no matter how meagre those might be. He had little patience for complaints about lack of funding. "Onward and upward," was a phrase he liked, particularly in difficult times, and adversity he believed was no excuse for failure. I well remember discussions of this issue with him, in particular his arsenal of examples of great literature written by authors who were living on a shoe string or of groundbreaking research by scientists in far away places with the most modest funding. For historians his special tweak was what he called "that frontier spirit", which began with Frederick Jackson Turner's famous thesis, and ended with references to pioneers who built America by making do with what they had.

If Dean Munn had not left so many accomplishments in his wake when he died last March, these tributes might be perceived as the usual tendency to venerate the dead above and beyond their true success. In his own eyes, I imagine, he would regret leaving certain work unfinished, but in any case, one of the satisfactions of being a librarian is that the books, microfilms, serials, and special collections remain as a memorial to one's mortal efforts.

George Parkinson
Curator

continued from page 3

The Strother Collection

through the years—the war journals were published in abridged form in 1961. Combining his diverse journalistic talents with his varying rank and position, Strother possessed a distinct advantage over contemporary writers. His work boasts eyewitness spontaneity and exhilaration, yet it is also informed and reflective. At this point in time, the major facts and actions of the war and its aftermath are well-known, yet the mundane details are still being integrated into our historical perspectives. Strother's concern with the minutiae of life, and the thoughts and attitudes of the living have much to contribute to a comprehension of the Civil War/post Civil War era on both local and national levels.

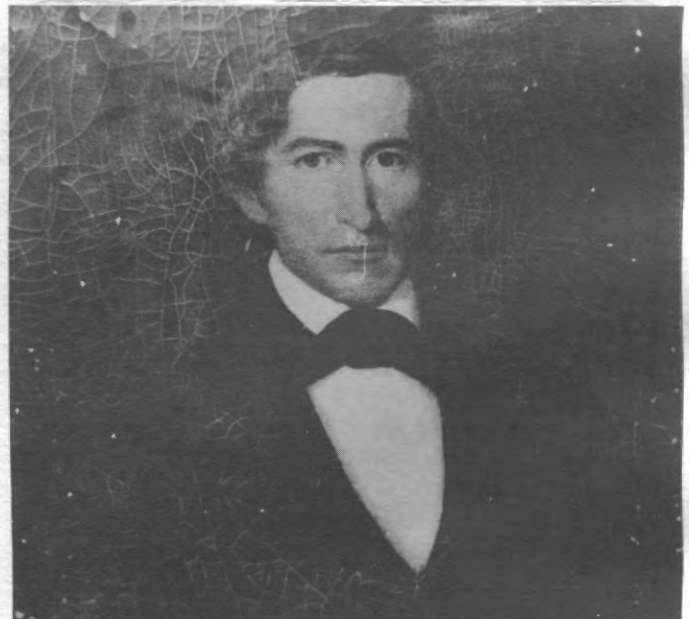


While not normally interested in acquiring artifacts, the Regional History Collection found it impossible to resist the recent donation of Edden Hammons' fiddle by Edden's daughter Emma Hammons Triplett of Pasadena, Maryland. Considered one of the state's finest traditional musicians of all time, Hammons lived from about 1874-1955 in east-central West Virginia. His fiddle playing, and colorful life story are the subject of a documentary record album which was produced at The Collection and published by the West Virginia University Press last year. The album is edited by Associate Curator John Cuthbert and Alan Jabbour who is Director of the American Folklife Center at the Library of Congress. Pictured with Cuthbert (at right) are Emma Triplett and her brother Smith Hammons in the home of Smith's nephew Walter Hammons in Mill Point, West Virginia.

Byrnside Portraits Restored

When the Regional History Collection received a pair of oil portraits depicting Mr. and Mrs. James Madison Byrnside several years ago, there was little hope that the paintings would ever grace the Collection's walls. Purchased from the estate of Dr. Margaret Ballard, the portraits were badly deteriorated, having been stored in a Monroe County outbuilding for a period of nearly half a century.

Elizabeth Peters Byrnside (1816-1868), was the granddaughter of Christian Peters, the founder of Peterstown, West Virginia. Her husband, James Madison Byrnside (1814-1873), who was the grandson of Union, West Virginia, founder James Alexander, was a prominent Union and Peterstown businessman as well as a member of the Constitutional Convention of 1872. Painted about 1850 by Mrs. Joseph Cherard of Peterstown, the Byrnsides were Dr. Ballard's great-grandparents.



James Madison Byrnside as he arrived at the Collection.

Having long suffered the effects of their exposed environment, the paintings were in terrible condition when they arrived at the Collection. In addition to being obscured by heavy coats of discolored varnish and surface grime both portraits were warped and cracked throughout. The damage to Mr. Byrnside was especially severe; the paint surface was cupped and buckled, separating from the canvas, and flaking all over.

Determined to reverse time's ravages if at all possible, the portrait of Mr. Byrnside was entrusted to the care of Bruce and Craig Etchison at the Bear Pond Conservation Studio in Mercersburg, Pennsylvania last spring. Three months later he returned, skillfully and remarkably renewed.

The Etchisons' conservation report reveals that Mr. Byrnside's restoration was a long and painstaking pro-

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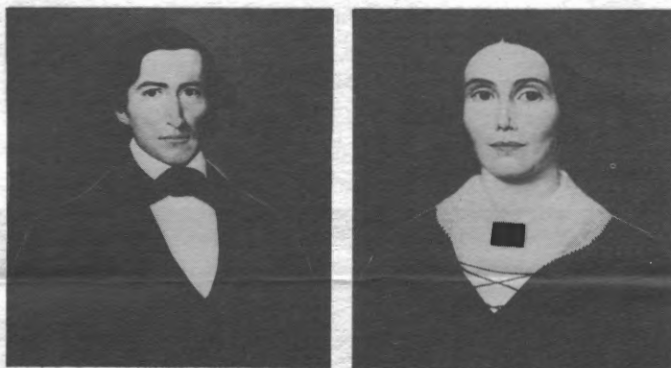
Byrnside Portraits

cess. Beginning by securing all loose paint fragments on the surface, the portrait was carefully removed from its stretcher and placed face up on a specially constructed "vacuum-hot table". By subjecting the painting to a simultaneous dosage of heat and pressure, the warped and cupped paint surface was gradually softened and flattened. Upon cooling, a liberal coating of a special hot wax mixture was then applied to the portrait's reverse side. Permeating the canvas and in effect waterproofing the painting, the wax served as an adhesive with which a new piece of linen canvas was attached to the original canvas. This new "lining" affixed under heat and pressure, would provide the support needed to maintain the painting's restored plane indefinitely.

Its structure solidified, the painting was next cleaned and devarnished. Holes and areas of lost paint were filled in with a wax-gypsum mixture. Because of the extreme severity of crackle lines, the portrait background was en-

tirely repainted. Fortunately the figure of Mr. Byrnside himself was better preserved and needed only sparse retouching. Protective coats of special varnishes completed the job.

Pleased and indeed quite astonished with the resulting transformation, the Collection sent Mrs. Byrnside packing for Mercersburg immediately upon Mr. Byrnside's return. Now the two are happily reunited hopefully to remain "pictures of health" for at least a couple hundred years.



Mr. and Mrs. Byrnside after restoration.

Visiting Committee West Virginia and Regional History Collection

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Margaret Little, *Morgantown*

Brooks McCabe, *Charleston*

Susan Maxwell, *Clarksburg*

Fred Newbraugh, *Berkeley Springs*

Otis Rice, *Montgomery*

Selected Accessions List

Barb(e) Family. Papers, 1863-1933. 2 leaves. Gift, 1986. A&M 1416.

Genealogical information regarding the Barb(e) family, including family births, marriages and deaths between 1836-1933.

Civil War Letters. Letters, 1861-1862. 2 items. Acquired, 1985. A&M 2378, 2670.

A pair of letters to home from Union soldiers. William J. Pyewell describes the construction of bake-ovens in preparation for winter quarters at Bolivar, West Virginia. Charles L. Gould, stationed at Camp Griffith in Lewisville, Virginia proposes a system of exchanging local newspapers with his parents.

Coal Lick, 1920-1922, A Study of One-Room Schools. Papers, 1913-1984. 1 item. 127 leaves. Gift, 1986. A&M 3006.

A manuscript volume of a study of Coal Lick School, Marion County, West Virginia, 1920-1922. The work was prepared in 1984-1985 by twenty survivors of the one room school which is located in the Mannington District. The study was initiated by Margery McIntire Norton, a student, and the West Augusta Historical Society. The manuscript includes a historical and descriptive discussion of the school; biographical information regarding Berlin B. Chapman, teacher of Coal Lick Schoolhouse, 1920-1922; original and copies of correspondence to and from Berlin B. Chapman; original and copies of various newspaper articles that relate to Coal Lick School.

Cobu(r)n Family. Papers, 1781-ca.1926. 4 leaves. Gift, 1986. A&M 2399.

Genealogical information compiled by Isabel T. Coburn regarding the families of James Cobu(r)n and his son, Enos Coburn of Monongalia County, West Virginia. Included is a list of reference works which contain erroneous information pertaining to the Cobu(rn) family.

Descendants of First Lot Owners – Morgan's Town, 1785. Papers, 1785. Gift, 1986. A&M 3008.

Genealogical information relating to the descendants of the first lot owners of Morgan's Town, Monongalia County, Virginia, 1785. The genealogies of the following families are included: James Daugherty, John Evans, Michael Kerns (Karn), Thomas Laidley (Laidlaw), Richard Merrifield, Zackquill Morgan, Jacob Nuzé (Nusz, Nuce, Nuse, Noose), John Pierpont (Pierpoint), Jacob Pindall, David Seott, William Stewart, James Thompson (Thomson), and others not directly descended from the original lot owners: Samuel Cochran, Edward Evans, John H. Madeira, and David Morgan.

Fanshear, John. Performance bond, 1813, Monongalia County, West Virginia. Acquired, 1986. A&M 3012.

A bond agreement, binding Fanshear and his heirs to Clement Vincent for a debt of \$100. The bond stipulates that non-payment of the bond will result in forfeiture of Fanshear's title to a tract of land previously owned by Enoch Vincent.

Hutchinson, Clyde E. Papers, ca.1890-1950. Acquired, 1985. A&M 3005.

Miscellaneous correspondence, papers, and photographs, from the family of Clyde E. Hutchinson, a Fairmont coal mine operator, c.1890-1950. Includes a speech on "America's Uncrowned Queen" (American women).

Lefever, Daniel. Letters, 1865. Acquired, 1986. A&M 3011.

A series of letters from a Martinsburg lawyer to client John M. Speck regarding the sale of real estate damaged by Union forces who occupied the property during the Civil War.

Peterkin, George W. ALS, 1893. Acquired, 1986. A&M 3013.

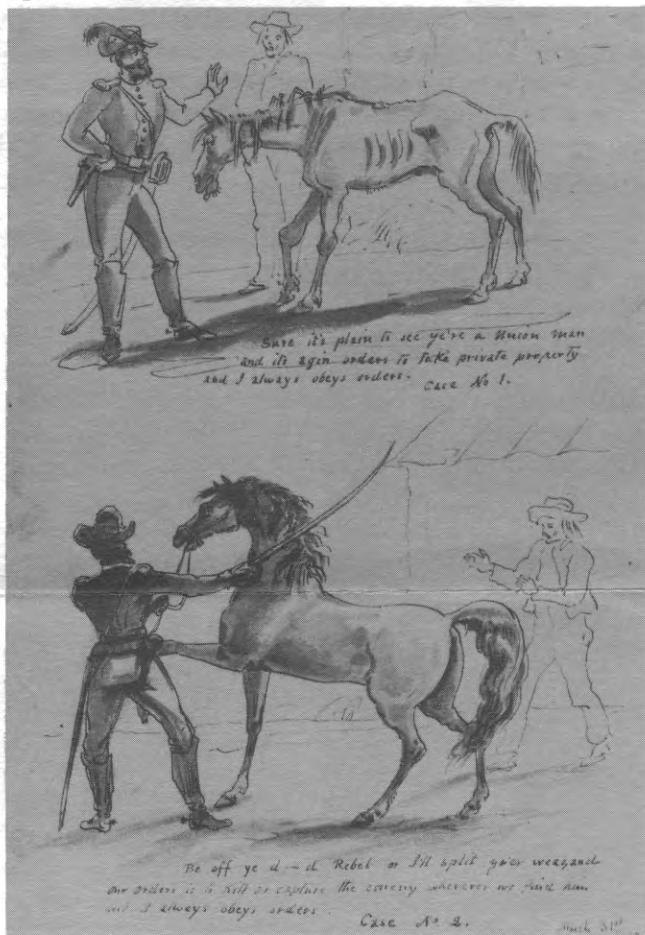
A fundraising appeal on behalf of the Diocese of West Virginia, denomination unknown. Contributors are solicited for expansion of programs and payment of debts.

Price, William (1803-1881). AL, 1861. 1 item. Acquired, 1985. A&M 3004.

Letter from the Monongalia County State Senator and representative to the Wheeling Convention of 1861. Describes the Convention and his anti-secession, but pro-slavery sentiments.

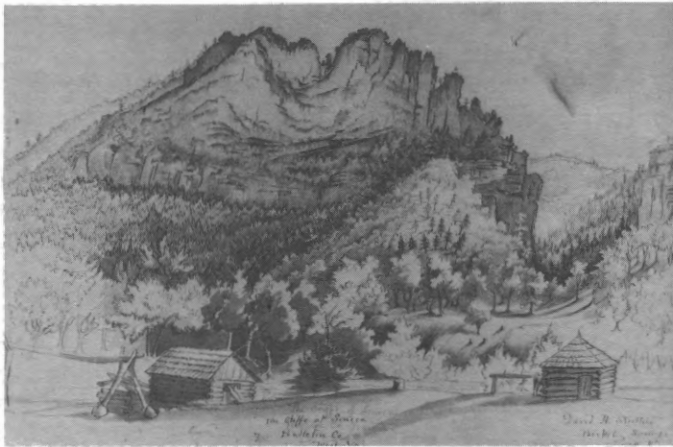
Strother, David Hunter (1816-1888). Papers, 1789-1883. 3 ft. Loaned by John M. Strother, 1983-1984. A&M 2894.

Correspondence, manuscripts, documents, memorabilia, photographs, journals, drawings, and sketchbooks of a nineteenth century illustrator and writer for *Harpers Magazine* whose pseudonym, "Porte Crayon", was a household word. Other highlights of his career, all of which are reflected in this collection, are authorship of *Virginia Illustrated* (1857) and *Charleston and Its Resources* (1878), his work as illustrator for *Blackwater Chronicle* (1853), service during the Civil War as a Union officer, stint as a newspaper editor, and Consul-Generalship to Mexico (1879-1885). According to Strother's biographer, Cecil Eby, his writings linked the two traditions of literature in the south, "the genteel romanticism of the sentimental novelists and the earthy realism of the frontier humorists." In 1872-1875 Strother wrote *The Mountains*, which Eby considers the first important presentation of West Virginia in literature. The collection includes roughly 590 drawings and sketches, 44 volumes of journals, and several folders of correspondence. Restricted.



Top Caption: "Sure its plain to see ye're a Union man and its agin orders to take private property and I always obeys orders. Case No. 1."

Bottom Caption: "Be off ye d--d Rebel or I'll split ye'er weazand Our orders is to kill or capture the enemy wherever we find him and I always obeys orders. Case No. 2. March 31st, 1862."

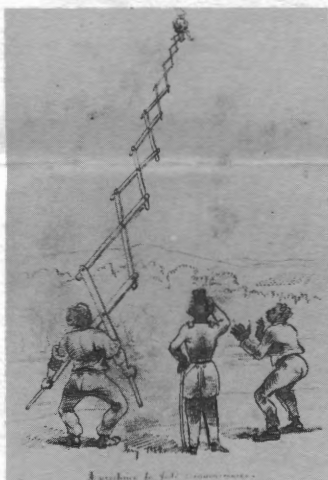


"The cliffs at Seneca, Pendleton Co., West Virginia" by David Hunter Strother, c 1855.

"To Arms! To Arms!! Brave Men of the West!!" Broadside, 1861. 1 item. Acquired, 1986.

A 7 June 1861 call from M.A. Harman, Major Commanding, of Confederate forces in Virginia, to the men of Virginia to defend western Virginia from Union forces and "Drive back the insolent invaders who insult you by their presence on your soil." This appeal was issued 4 days after a Union victory at Philippi in an engagement that is generally acknowledged as the first full scale battle of the Civil War.

**West Virginia and Regional History Collection
Newsletter
Colson Hall, Morgantown, WV 26506**



*"A machine for field reconnaissance"
by David Hunter Strother, c 1862.
See page 1.*

Tucker, J. Wyland. 1 reel of microfilm. Loaned by J. Wyland Tucker, 1985. A&M 1410.

Letters, receipts and photographs of the Tucker family of Monongalia County. Two ledgers (1890, 1895) of a storekeeper, W.A. Tucker, contain entries of individual customers and business firms with corresponding types of payment (cash, exchange, etc.). There is also a brief history of the Tucker family in America and of George Tucker, a Revolutionary War veteran, who was the first to settle the family in West Virginia.

Zackquill Morgan Homestead. Papers, 1929. 4 items. Gift, 1986. A&M 2590.

Correspondence regarding the Zackquill Morgan Homestead. Includes letters from J.M.G. Brown, Chairman, Committee for Civic and Industrial Betterment, 3-7-29, to Mrs. Max Mathers informing Mathers that a committee has been appointed to investigate the proposal to purchase the Homestead; letter from the Col. John Evans Chapter of the Daughters of the American Revolution to the mayor and members of the Common Council of the City of Morgantown, endorsing Mathers' proposal, and a letter from Max Mathers to W. E. Brooks, City Manager of Morgantown, West Virginia, 6-17-29, informing the City Manager that he will sell the Zackquill Morgan Homestead for \$30,000. Also, a petition from members of the Monongalia Historical Society to purchase the Homestead.

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